Literature and Psychology

THE QUARTERLY NEWS LETTER OF THE CONFERENCE ON LITERATURE AND PSYCHOLOGY OF THE MODERN LANGUAGE ASSOCIATION

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„. . .Du bist ein freundlicher Jüngling und hast auch eine Art, mit deinen hübschen, ja schönen Augen schleierig in eine Weite zu blicken, da du von Träumen sprichst, dass wir beinahe Vertrauen fassen könnten in deine Fähigkeit uns auszuhelfen. Bei allerdem aber ist es doch zweierlei, zu träumen und Träume zu deuten!"

„Sagt das nicht," erwiderte er. „Sagt es nicht ohne weiteres! Mit der Träumerei möchte es wohl ein Rundes und Ganzes sein, worin Traum und Deutung zusammengehören und der Träumer und Deuter nur scheinbar Zweie und unvertauschbar, in Wirklichkeit aber vertauschbar und geradezu Ein und Derselbe sind, denn sie machen zusammen das Ganze aus. Wer da träumt, der deutet auch, und wer da deuten will, der muss geträumt haben. . . . Im Grunde aber und von Natur ist jedermann seines Traumes Deuter, und nur aus Eleganz lässt er sich mit der Deutung bedienen. Ich will euch das Geheimnis der Träumerei verraten: die Deutung ist früher als der Traum, und wir träumen schon aus der Deutung. Wie käme es auch sonst, dass der Mensch es ganz wohl weiss, wenn der Deuter ihn falsch deutet, und dass er ruft: ‚Pack dich, du Stümper! Ich will einen anderen Deuter haben der mir Wahrheit deutet!'. . ."

—Thomas Mann
Joseph, der Ernährer

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"Autopsy on Solness,"
by Harry Bergholz. 3

Born at Berlin, Germany, in 1908, Harry Bergholz came to this country in 1947 after having obtained his doctor's degree (Berlin, 1933) and having taught first in England (at Charterhouse) and in Switzerland (at Lausanne). From 1948 to 1957 he was a member of the Department of Germanic Languages and Literatures at the University of Michigan, where he was in charge of the courses in Scandinavian literatures. At present he is Chief Bibliographer at the University of North Carolina Library. He is the author of several books and numerous contributions to periodicals both here and abroad. The latest of these is a "Forschungsbericht" on the literature devoted to the contemporary Austrian poet, Josef Weinheber, published in Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte, 31, 557-579 (October 1957).

"Pandora's Box: Persistent Fantasies as Themes in the Plays of Jean Anouilh,"
by Eleanor B. Manheim. 6

The present deviation from the policy of this journal not to publish contributions from its own Editors arises from the paucity of serious criticism, especially of criticism based on psychodynamic interpretation, on this important contemporary dramatist. The author studied at Columbia University, with occasional sojourns in Geneva and Lausanne, and at l'Ecole Libre des Hautes Etudes in New York. She gave up a career as teacher of French in 1949, and has since devoted her time to graduate study in French literature of the eighteenth century, to her duties as Associate Editor of this journal, and to the maintenance of the well-being and comfort of the Editor. It should be added that this contribution is published solely on the responsibility of the Editor, and not of the Editorial Committee.

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It was our intention to include in our last issue two reviews of Lesser's Fiction and the Unconscious, one by a psychoanalyst, the other by a literary scholar and critic. The former contribution was duly received and published (VII, 4, 56-57), but the latter was received too late for inclusion in that issue and is therefore published now. It is by Leslie J. Fiedler of Montana State University. To accomplish our original purpose, it should be read in conjunction with Dr. Kanzer's prior review.

Arthur Wormhoudt's Hamlet's Mouse Trap is reviewed by Glenn H. Blayney of the English Department of Wayne State University.

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With brief comments on some of them.

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ANNOUNCEMENTS, NOTES, AND CORRESPONDENCE

* At a recent meeting of the P. E. N. Club, the subject discussed was "Psychoanalysis and the Writer." Participants included David Beres, Rollo May, and W. H. Auden.

* The Association for Applied Psychoanalysis will sponsor an open discussion-meeting on Friday evening, May 16, 1958, at the New York Academy of Medicine, 2 East 103rd Street. The participants will be Harry Slochower and Edmund Bergler; the chairman, Mark Kanzer. Dr. Slochower's approach will be in line with his recent writings on the myth-pattern in literature, stressing the function of the ego in artistic creation. Dr. Bergler will apply his analyses of the writer to the end-product of the writer's work, the artistic creation. The meeting will begin at 8 p. m. Sparks will no doubt fly shortly thereafter.

* A series of interdisciplinary symposia on Creativity has been going on at the Michigan State University campus since last January. Eight meetings have been held thus far; the final one will be held on Friday, May 16, from 10:10 a. m. to 12 noon in the Music Auditorium at the University. The final speaker will be Henry A. Murray of Harvard; his subject, "Vicissitudes of Creativity." Reports from readers who attended any or all of these meetings will be most welcome.

* Since many of our readers do not regularly receive or read The ACLS Newsletter, we call attention to a recent listing of scholarly publications, old and new, which might be interested in receiving contributions in our special field:

> The University of Tennessee now sponsors Tennessee Studies in the Humanities. [No. 1 was Professor Griffin's "How to Misread Faulkner," noticed by us in VII, 1, 12.] The publication will appear annually, with ten or twelve papers in each issue. Although a majority of these will come from the University itself, the editors invite outside contributions as well. "The prime aim is that they be studies of literature or of literary milieu."
>
> The University of Houston has sponsored Forum, a quarterly, since 1956. The publication has as its avowed aim an attempt "to penetrate the barriers, imagined or real, which separate the academic world from the lay community." The magazine's program is "cross-disciplinary."
>
> Another interdisciplinary journal, now in a new printed format, is The Mississippi Quarterly, published at Mississippi State College.
>
> The University of North Dakota has revived the North Dakota Quarterly.

* Closer to home is the newly-founded younger (or should it be older?) brother to Purdue's phenomenal Modern Fiction Studies. English Fiction in Transition (1880-1920) published its Volume I, Number 1, late in 1957 under the editorship of Helmut E. Gerber. An outgrowth of the Conference on the "New Realists" held for the first time at Madison, Wisconsin, in September, 1957, this new semi-annual journal fills the ever-broadening gap between "Victorian" and "contemporary" studies. Professor Gerber writes in his statement of editorial policy: "Articles should preferably be critical analyses of individual novels or groups of novels, reviews of books dealing with some aspect of the period from about 1880 to 1920 or with an individual author, or studies of the writings about an individual author published during a fairly extensive period. I do not pretend to know what 'short' means, but my guess is that it means such length as space in an individual number permits." Has anyone a psycho-literary study of Galsworthy, E. M. Forster, or George Moore, for example, as an interdisciplinary treat for friend Gerber?

* Finally, we have received a request in a letter from our member and contributor, Donald Roberts, who will be remembered for his recent paper on Swift:

> . . .Among other things, I have gotten into the problem of the trance state, and the physiological problem of consciousness in general. Of course this branch of psychology is only just aborning, and one could hardly say it is in a state where applications to aesthetic problems could be readily made. However, I think I can already see that it offers, or will offer, a clue to the symbolization process which is central in art, and particularly modern art and literature. Maybe you remember my suggesting to you that Freudian psychology does not give us the full answer there. I would be interested to know if anyone else in the L&P group is working in this area of inquiry.

AUTOPSY ON SOLNESS

In Norway and elsewhere, the fiftieth anniversary of Ibsen's death in 1906 occasioned a considerable number of commemorative articles, speeches, celebrations, and performances. In all cases, the underlying motive was the same, namely to prove that the creations of the dramatist have remained fully alive and that Ibsen is far from being forgotten.

Although the present paper might impress some as merely commemorative also, its true purpose is different. At any rate, I shall not concern myself with the entire lifework of Ibsen——I shall restrict my attention to one single play, THE MASTER BUILDER, and using this as a typical example, I wish to show how successive generations of critics and commentators have reacted to it. It is they ——to elucidate the metaphor of this paper's title—who have conducted a continuous autopsy on Solness, ever after he fell to his death in 1892 from the tower of his new house. One after another they have investigated afresh the evidence which Ibsen's play has furnished, and they have tried to establish the nature, the causes, and the meaning of the tragedy of Solness, proposing each in turn a more or less original interpretation of the drama.

The present paper is not meant as yet another such interpretation. I rather intend to give a general survey of the critical reception of THE MASTER BUILDER. However, it is my contention that such a survey can do more than merely furnish material for an interesting chapter in the history of modern literary criticism or of recent trends in intellectual development. As I see it, such a survey must first of all constitute an essential part of any literary scholar's new reading of Ibsen's THE MASTER BUILDER. It is, so to speak, the prerequisite for any new interpretation. This statement takes for granted a more general premise, and I feel that I should not proceed before being more explicit.

This premise is that no work of art which is truly alive can be considered complete the moment its author has put the finishing touch to it. It lives on after it has been communicated to an audience, and its continuous communication with the world, with its successive audiences, forms an integral part of it. For the student of literature not any one of the previously or newly offered interpretations of a given work should represent t h e last word about it. Rather should he start out to synthesize the successive layers of critical appraisal because they constitute, in their entirety, the full manifestation of its existence.

Thus, HAMLET is not just what Shakespeare wrote. For the student of literature it must today be Shakespeare's text and the manifold critical attempts to account for it.

Similarly with Ibsen's THE MASTER BUILDER —although, of course, the layers of critical appraisal are in this case considerably fewer.

However, the number of published critiques devoted to this play of Ibsen's is already astonishingly large, and we find among the authors not a few illustrious names. Naturally, not all the various interpretations' are independent of one another, nor do they always present a strikingly original approach. There is unquestionably a good deal of repetition and overlapping.

Up to the present, four major strata of critical approach to Ibsen's play are easily discernible if we disregard an initial stage which is probably best characterized by the word "bafflement."

To give an example typical of critics' bewilderment in the face of THE MASTER BUILDER, there was the reviewer who summarized the contents of the play in the following manner: all the major characters in it are somewhat crazy, with the possible exception of the old family doctor; and even he cannot be altogether in his right mind since he does not seem to notice the craziness of the others.

The first of the four meaningful strata which I propose to distinguish can be designated as that of biographical interpretation, the second as psychological, the third as philosophical—religious, the fourth as stylistic.

The order in which these strata here appear corresponds to the number of critics and commentators who have adopted each respective approach; and it is also—generally speaking—the chronological order in which these approaches have manifested themselves. It is not implied, however, that the first of these approaches has been superseded by the second, and this one in turn is being canceled by the third, etc. To some extent, they have coexisted from the beginning and continue to do so.

It will become clear as this survey proceeds that each of these four approaches illumines a particular sphere of Ibsen's play and that none can well be spared if we wish to understand as completely as possible the work on all its various levels and in all its implications.

The approach which up to the present has been chosen by the greatest number of critics is the biographical approach. It can be said to be typified in the extreme by Ibsen's American biographer, A. E. Zucker, who actually called his life of the dramatist: HENRIK IBSEN——THE MASTER BUILDER.

However, Professor Zucker has had a good many predecessors and followers—chiefly, as may be expected, among the biographers (like Edmund Gosse, Gerhard Gran, Halvdan Koht, and Roman Woerner), and among the systematic commentators (like Otto Heller, Brian W. Downs, and Emil Reich), or among the writers of introductions to the play (like William Archer, Didrik Arup Seip, Paul Schlenther, and Pierre-Georges La Chesnais).

In the aggregate, the biographical interpreters are characterized by the endeavor to identify persons who possibly served as models for the dramatis personae and to relate Ibsen's personal experiences to certain episodes in the play. They were fortunate in being able to point out the dramatist's own admission, "Solness and myself are of course somewhat related." Taking this cue, they have emphasized the parallelism which exists between the three-stage development of Sol-

ness' career and that of Ibsen. They have equated Solness' progress from church-building to housing-projects to castles in the air with Ibsen's from philosophical-religious poems (like BRAND and PEER GYNT) to his social problem plays and finally to his symbolic dramas.

Solness, caught between the exacting admiration and, on the other hand, the hostility of the new generation, was seen as a reflection of I b s e n ' s own fate; famous and feted one day, attacked and ridiculed on the next (as by Knut Hamsun in 1891). Much has been made of Ibsen's old-age friendships with several young ladies, such as Emilie Bardach, Hildur Andersen, Helene Raff, who (like some others) are said to have served as prototypes for Hilde Wangel in the play.

A possible rift between Ibsen and his wife Susannah, the marriage of their son Sigurd to one of Bjørnson's daughters, the re-appearance of Laura Kieler whose story had once furnished the plot for A DOLL'S HOUSE, Ibsen's letter to his sister about the great fire which destroyed their birthplace and everything else in their native city of Skien—all these avenues have been well explored. Moreover, it can be expected that future biographical interpreters will exploit new material that has come to light more recently; e. g., Ibsen's correspondence concerning Dorothea Falsen, and Bergliot Ibsen's memoirs THE THREE.

Interesting as the facts gathered by the biographical interpreters often are, they leave unsatisfied those readers who desire to evaluate the play as a work of art or to understand the action in it more fully. At this juncture, the psychological approach seemed to offer itself to some as a preferable and more fruitful alternative. I again single out one interpreter as exemplifying this particular approach and find none more suitable than Hermann J. Weigand with his book of 1925, THE MODERN IBSEN. Admittedly, Weigand here makes the impression of a novice and amateur in the fields of psychology and psychoanalysis, particularly if he is compared with others in this group, Leo Kaplan, for instance, Viva Schatia, or Clara Stuyver. Nevertheless, as a whole, Weigand's interpretation is a good deal more convincing and impressive than theirs.

The psychological interpreters——all of whom make some use, with varying degrees of skill, of Freudian methods——perceive the play first of all as a case study of Solness' abnormality. It is of minor significance that Weigand defines it as paranoia, Schatia as an involutional melancholia, and others still differently. By paying careful attention to all the indications supplied by Ibsen concerning Solness' youth and early development, his peculiarities and inconsistencies, these interpreters have undoubtedly rendered the character of Ibsen's hero more generally comprehensible. Their analytic approach has also proved highly valuable for an understanding of Hilde Wangel's strange personality as well as for the light thrown on such puzzling symbols as that of the tower and Aline's nine dolls. However, the psychological approach has not yet been fully exploited: where for instance is the psychological interpretation of THE MASTER BUILDER as a tragedy of ageing?

But even if these interpretations were more numerous and covered all the areas which could be thought legitimately to belong here, there would still be certain spheres of Ibsen's plays, and highly significant ones, which would remain unprobed. For example, it would be hard to explain why this case study in abnormal psychology had to be presented in dramatic form—why this drama continues to fascinate, and to fascinate even those who have n o interest whatever in abnormal psychology.

On a more universal level is the third approach, which might be called philosophical-religious. The interpreters who have adopted it are few; only two need to be mentioned, because they alone exhibit in their writings a definite preponderance of this outlook. Rather inexplicably, both have remained without proper recognition by the main body of Ibsen scholarship in Europe as well as here. The first is Josef Collin with his book of 1910: HENRIK IBSEN, HIS WORK, HIS WORLD VIEW, HIS LIFE. This is still today one of the best full-length monographs on Ibsen; and in his chapter on THE MASTER BUILDER, Collin definitely anticipates some of the findings of the most outstanding representative in this group.

I am referring to Ludwig Binswanger and his short book of 1949 entitled HENRIK IBSEN AND THE PROBLEM OF SELF—REALIZATION IN ART, which is almost entirely devoted to a detailed discussion of THE MASTER BUILDER. There are several reasons why Binswanger's book has not found due recognition among literary scholars.

The principal one is probably that he belongs to another discipline: psychiatry. In that field Binswanger has long been considered an outstanding expert; however, this Swiss doctor is remarkable for several other things. At one time he was a favorite student of Freud, later becoming the master's collaborator and personal friend. As he matured, however, his philosophical bent manifested itself ever more strongly, progressively dissociating him from certain of his earlier convictions. He felt chiefly attracted by the contemporary European schools of anthropological ontology and has drawn particularly close to Martin Heidegger. Thus he has come to expound his own brand of psychoanalysis, which goes by the name of "Daseinsanalyse" and may be defined, in broadly approximate manner, as an existentialist mental therapy built primarily on certain of Freud's analytical methods.

Binswanger's book on Ibsen must be read with the understanding that his objective is not literary criticism, but an exposition of one part of his psychoanalytic theory. His main purpose is here to demonstrate, on the example of Ibsen's Solness, the Binswangerian concept of "Verstiegenheit." Still, the studnet of literature who will take the trouble to enter into Binswanger's manner of thinking cannot fail to gain a greatly deepened insight into the nature of Ibsen's art—in THE MASTER BUILDER and elsewhere.

Forbidding as it will appear, the attempt must be made to summarize Binswanger's highly compressed analysis and indicate what his principal results mean for the student of literature. Binswanger interprets the drama as being acted out, simultaneously and in

astonishingly artful co-ordination, on four different levels: religious, daemonic-superstitiuos, erotic, and existential. His reading of Solness' character stresses the point that the master builder throughout his career, instead of using his own initiative, has relied on extraneous factors to be carried to the top——thus also in the incident which brings about his destruction.

Binswanger concentrates his attention on Solness' ideological development and sees it culminate in two crises: the one at Lysanger, ten years before the opening of the play's action, and a new one represented by Solness' second climbing of the tower. Binswanger causes us to understand the master builder's way through life as something inevitable and at the same time stirringly tragic. Hilde Wangel's function in the drama is interpreted as being primarily that of anamnesis, as the stimulator of recollection.

What Binswanger has not done in his study and what he could not be expected to do, but what can be easily envisaged in his perspective, is to attribute a wider, so-to-speak symbolic significance to the fate of Ibsen's protagonist. We would thus perceive it, beyond the plane of individual psychology, as a felicitous image of the creative artist's changing role in our civilization. Has it not developed, as with Solness, from the service of God and the church, toward an irreligious, communal, utilitarian function? And haven't numerous creative artists——dissatisfied with the drabness of preponderantly materialistic aims and yet unwilling to turn back to the religious service function of art——sought for an outlet in purposeless abstractionism, though insisting at the same time on the best materials and perfect craftsmanship? Certainly there is in this general development a striking analogy to Solness' final dream of building castles in the air——especially so when we note his qualification that they are to be erected "on a firm foundation."

Because Binswanger's study, and with it the best of philosophical-religious analysis, has remained incomprehensibly neglected, I have thought it desirable to draw special attention to it. There is much less to say about the fourth approach, stylistic interpretation. Until now it has been very little used and, when used, not effectively nor convincingly. Only two representatives can be properly said to belong here: Thomas R. Price, whose essay, "Solness, A Study of Ibsen's Dramatic Method," dates back to 1893; and Fritz Neumann's circumstantial study (by far the longest analysis of THE MASTER BUILDER that exists)——it appeared in 1923.

Though quite different in all other respects, both are based on a very close and faithful reading of Ibsen's text. Price's attempt was from the outset doomed to failure because he insisted on pressing THE MASTER BUILDER into the Procrustean bed of Aristotle's theory of classical drama. Fritz Neumann, in spite of his great admiration for this work of Ibsen's, has actually not succeeded in opening up new and essential insights into it. His critical values are too confused to bring the work for us to a richer and fuller life.

After tracing the main currents of critical reaction to THE MASTER BUILDER, we arrive at two principal conclusions. First, the four different levels of approach which we have been able to distinguish here clearly fit in with what we know of Ibsen criticism as a whole. Unexplored tracts and deficiencies have been pointed out, and indications have been given as to where future interpreters might be advised to turn their attention.

Second, another observation will have also emerged from this survey. For the older Ibsen's art, THE MASTER BUILDER has unmistakably become the focal center of critical scrutiny. This play has assumed a role similar to and hardly less significant than the one played by PEER GYNT and BRAND in the analysis of Ibsen's earlier drama.

The critical study of Solness can leave us in no doubt: there is no corpse here. The play continues to be fully alive as a work of art and a challenge for any open-minded audience.

Harry Bergholz
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NOTE: Bibliographical references for AUTOPSY ON SOLNESS will be found on page 16 (the last page) of this issue. For an account of the author's presentation of this paper at the 1956 MLA Meeting and for an earlier listing of some of the bibliographical references which accompanied it at that time, see L&P, VII, 1, pp. 2 and 12.

** Last-minute announcement: The National Psychological Association for Psychoanalysis will sponsor a Conference on Psychoanalysis and the Image of Man, to be held on Sunday afternoon, May 18, from 2:00 to 5:00 p. m. in the Grand Ballroom of the Waldorf-Astoria Hotel in New York City. The Conference, which will honor Dr. Theodor Reik on his seventieth birthday, will feature three papers of particular interest to us: "Psychoanalysis and the History of Man" by Herbert Marcuse, "Psychoanalysis and Contemporary Literary Culture" by Alfred Kazin, and concluding remarks on the theme of the entire Conference by Benjamin Nelson. Admission fee is $2.50.

PANDORA'S BOX

Persistent Fantasies as Themes in the Plays of Jean Anouilh

The plays of Jean Anouilh, which at one time were Broadway "poison," now seem to be certain of success, provided only that the leading roles be used as vehicles for accepted stars. In Great Britain the respect accorded to this author is tremendous, and every conceivable advantage has been granted to the productions of his plays: scene design, music, costumes, lighting, ballet, and, what is most important, expert casting with the best players available. In France Anouilh has received all this and more, for his plays have achieved the distinction of literature. Not only are they read by the general reading public, but at least one of them has attained the vicarious immortality of a "Classique Larousse," published for lycéens with a full panoply of notes, students' aids, and even examination questions and subjects for themes.

The result of such unprecedented acclaim on all levels for a dramatic author born in 1910 has been a certain number of serious attempts at systematic criticism, over and above the day-by-day and week-by-week accounts in newspapers and periodicals. One persistent problem has been the source of Anouilh's appeal, and many and various have been the attempts to account for it. As always, some critics have been dazzled by the sheer magnificence of technique, particularly in the writing of dialogue. So wrote M. Gilles Desboiges on the occasion of the opening of L'Alouette in Paris during February, 1954:

> . . .Pas un instant de fatigue chez le spectateur. A peine vient-on de sourire que l'on est pris par la tension du drame pour rire presque aussitôt d'une situation, d'un mot; on est attentif à la réflexion sévère d'un personnage et l'on est précipité immédiatement dans les remarques. Rapide, ne vous laissant pas de répit, l'oeuvre est tour à tour grave, légère, pitoyable, amusante. . . . /1

But when we have analyzed all of the details of his technique, we have not advanced a single step toward the true comprehension of Jean Anouilh. Critics circle around the works of our author without ever finding a gate through which to enter. They find him a materialist, a farceur, an erotic! They even offer to set for him certain goals which they feel he is obligated to pursue:

> Je suis persuadé qu'Anouilh, s'il ne veut pas rester prisonnier du sujet unique que, sous des formes diverses, il a exploité jusqu'ici, devra s'échapper soit vers le comique, soit vers le religieux (et cette direction, il la choisirait aussi bien en s'opposant qu'en adhérant). . . . Il est au pied d'un mur, au fond d'une impasse. Tout est dit, sauf le seul oui ou le seul non qui importe. Le 'voile de la vérité' n'est soulevé qu'à moitié. Faut-il rester 'immobile jusqu'à la mort,' fasciné par un spectacle où n'apparaît que la moitié de l'homme? ou faut-il porter plus loin le regard et démasquer notre meilleur visage? On pourrait alors alléguer, puisqu'on l'aurait enfin aperçu, qu'il n'est que déguisement et mensonge. Jusque-là l'expérience demeure incomplète. /2

There are others who, like the M. Gignoux whom we have justed quoted above, bear a grudge against Anouilh for depriving them of some sort of absolute response, as if the price of their ticket entitled them (to use Gignoux's metaphor) to "the other half of the man." At all costs they seek to impose upon him a system of ethics, to insist that, when he appears to be most joyous, the weight of all human misery must still weigh him down:

> Il y aura toujours dans le monde un coeur pur et angoissé, une âme souffrante et frêle, un être de pitié et de misère qui empêcheront Jean Anouilh, leur frère de race, d'être heureux. /3

> . . .l'auteur de l'Hermine, généreux mais égocentrique, devait, pour se renouveler, parvenir à sortir de lui-même pour accéder à une grande espérance de salut collectif, qu'elle soit d'inspiration socialiste ou chrétienne. /4

The British critics, although they are less "hot for certainties in this our life," are still bemused by Anouilh's apparent unwillingness to write important plays about "important" subjects. The title of what seems to be the sole major book on Anouilh published in England (Edward Owen Marsh's Jean Anouilh. Poet of Pierrot and Pantaloon) reveals the attitude of the author toward the subject-matter treated in the plays.

> His themes are in fact elementary, often naïve, yet upon these simple foundations he constructs the most powerful and poetic plays. They all revolve around a pure love and show it contrasted with lust, or respectable contentment, or the possessive feelings that parents have for their children. But beyond this it is surprisingly hard to generalise about Anouilh and his drama. /5

In the United States, some of the papers in the learned journals make tentative dashes in the direction of a half-open door, only to retreat precipitately. Thus Professor John C. Lapp opens his paper on Anouilh:

> Most of Anouilh's plays, whether they be "roses," "brillantes," or "noires," deal in varying degrees of intensity with the incompatibility of purity and integrity on the one hand, and the crass compromise, the petty venality of the everyday world on the other. Perhaps his most frequently recurring word, and the most disputed "value" in his plays, is "happiness"—bonheur. . . . The struggle, then, is . . . between the character (in almost every play the heroine) who refuses to accept less than the absolute, and the compromiser, for whom a doubtful "bonheur" is the only goal, and whose values and those of the world that supports them beats against the wall of his antagonist's resolution. /6

And M. Robert Champigny concludes another, in which he has racked Anouilh with Aristotle and Jung, with these words:

> The dramatic critic may confine himself to a technical analysis; most of the time, however, he will try to

find a human meaning and he will launch into psychological and moral considerations. These questions necessarily involve discussion of the status of the theatre with regard to life; yet the dramatic critic frequently seems to be talking in his sleep, under the spell of the theatrical dream. The concept of catharsis has been forgotten. The alienation, the possession, the irresponsibility of the persona are accepted as moral values. The mask becomes a model. /7

Perhaps it may be quite acceptable for a dramatic critic to "talk in his sleep." Certainly one would rather do that than to avert one's face, cast down one's eyes, and cross demurely to the other side of the critical highway whenever the use of irrational psychodynamic analysis is called for. Oddly enough, I do not even believe that it is necessary to call things by other than their right names in order to keep one's respectability, as does the last contemporary critic whom we shall quote:

> Toute l'oeuvre d'Anouilh est traversée comme d'une plainte, par cette nostalgie de l'enfance, où les amateurs de biographies voudront sans doute recueillir l'aveu de je ne sais quelle défaite personnelle du poète et où les disciples de Freud trouveraient matière à de riches dissertations. Pour moi, je prefère y chercher la présence d'une sorte de mythe du Paradis Perdu, etc., etc. /8

For it is frustrating to find ourselves hemmed in by the judgments of critics who will see little or nothing save through the spectacles of pure reason. Let us not put our trust in "reason"—especially when we are dealing with the works of Anouilh. Let us say with Pascal that there are "deux excès; exclure la raison, n'admettre que la raison." Fortunately the many-minded public possesses the true touchstone. We who read, and particularly we who attend the performances of the plays for the pleasure we get from them—we understand Anouilh better than the rationalists, for we are "dans la même galère." We do not deceive ourselves, for we do not seek any formulas. We experience, deep within ourselves, consciously or unconsciously, the same emotions which the author himself experienced, consciously or unconsciously. We know what it is to talk with our selves, to bring forth from one's soul a whole procession of characters with the HERO (the self of fantasy-life) in their midst.

> Monsieur Henri: On n'est jamais seul. On est avec soi, c'est autre chose, tu le sais bien. [Eurydice, 398.] /9

The HERO of Anouilh is quite unreasonable. He cries for the moon; he seeks to stay the sun in its course. He is a rebel who is consumed by the universal DREAMS which plagues the ancients, which plague us today. I use the word DREAMS as a concept which is far more vast than the word TRUTHS. Anouilh would never pretend to pronounce final truths. He lets himself go; he dreams upon the stage. More than that, he gives free play to these dreams, which fill the theatre with iridescent bubbles that burst and disappear at the slightest touch. That these dreams conceal hidden truths cannot be questioned. But they bear more relation to the world of unreality than to that of reality. Note what Anouilh himself wrote shortly after he had written his version of the classic theme in Antigone:

> En 1936 je découvris qu'un sujet ne se traitait point forcément dans sa rigueur naïve, dans sa simplicité ou sa rudesse naturelle, que l'auteur dramatique pouvait et devait jouer avec ses personnages, avec leurs passions, avec leurs intrigues. "Le Voyageur sans bagages" fut pour moi la première pièce où je jouai; "Antigone", ma dernière, me permit de transposer le jeu dans le monde tragique, de présenter, comme un jeu, la marche artificielle du destin. . . .
>
> Traiter un sujet en se jouant de lui, c'est créer un monde de conventions et de sortilèges, tresser autour de lui une couronne de charmes. La pièce ou il y a jeu ressemble à une composition musicale. Le jeu ne la rend pas moins vraie, ne lui enlève rien de sa vraisemblance; au contraire, elle semble d'autant plus proche de la vérité que l'auteur joue plus et mieux avec elle. . . . /10

This "jeu," the dynamics of which we shall discuss in a moment, possesses the mobility of two gears which Anouilh engages by means of a third. Gear one represents certain more or less fixed characters (somewhat in the fashion of the Commedia dell'Arte); gear two, action in which certain themes (love, death, experience, "life") are repeated over and over. On the one hand, we have dei personnagi in search of a dénouement; on the other, certain prefabricated dénouements from which the author makes his selection in order to link them to the "characters" chosen. Let it not be supposed that such a mode of composition is mechanical; it is just in this way that the "game" of which Anouilh speaks fits in. And once more, watch out for the modality! Anouilh's flexibility is prodigious. We find ourselves in the blackest naturalism; then, suddenly, we see that the mode has changed and that we are soaring above the clouds. For example, in the last act of Colombe, when we feel that the play has reached an end on the level of realism, we find ourselves transferred to another level which is quite above and beyond reality; i. e., within the psyche and memory of Julien.

Anouilh's characters. Anouilh, as we have said, uses certain fixed characters. First there is the HERO (who, because the word is used on the fantasy-level, may be male or female), and his "other half" of the opposite sex, with whom he recovers that sense of unity which the platonists long dreamed of. The HERO has a family: mother, father, brothers, sisters, uncles, aunts, (unloved) wives. Then there is the HERO'S friend (who is a sort of second hero, an all — but hero); sometimes this character is the HERO'S brother; a multiple projection (as Thomas Mann has phrased it, "a dialectic separation into two parts of the poet's personality.) With such a dramatis personae, any themes can be encompassed.

Anouilh's themes. First, there is LOVE, which is the fusion of two souls and two bo-

dies, love at its highest point. Yet there are nuances in this exalted passion, as the following examples will reveal.

Egocentric love:

> Le comte: . . Tant que l'être aimé est cette projection idéale de moi-même, tant qu'il est mon bien, ma chose, tant il est moi. C'est si bon de sortir de l'immense solitude. A soi-même, sincèrement on n'oserait pas. Mais tout donner à cet autre qui est vous, quelle bonne pluie d'été sur un coeur racorni. Jusqu'au moment où, caprice, hasard, l'autre redevient un autre sans plus. [Ardèle, 79]

Centrifugal love:

> Jason: Je t'ai aimé, Médée, comme un homme aime une femme d'abord. Tu n'as sans doute connu ou gouté que cet amour-là, mais je t'ai donné plusqu'un amour d'homme—peut-être sans que tu l'aies su. Je me suis perdu en toi comme un petit garçon dans la femme qui l'a mis au monde. Tu as été longtemps ma patrie, ma lumière; tu as été l'air que je respirais, l'eau qu'il fallait boire pour vivre et le pain de tous les jours. [Médée, 389]

Inexplicable love:

> Le comte: . . . Je l'aime. Je ne savais absolument pas ce que c'était. C'est tout bête, sans brio, sans grâce, sans drôlerie, sans rien de ce que je croyais aimer, mais cela est. . . . Ma plus grande joie est d'être avec elle—rien d'autre m'ause plus. . . .
> [La répétition, 472)

The HERO'S transcendental love:

> Julien: Pauvre petite Columbe de deux sous. . . . Tu ne pense qu'à ton rendez-vous. . . . Je t'aimais, moi, comme un petit garçon aime un autre petit garçon avec qui il a échangé son sang, une nuit dans le dortoir, à la vie à la mort; comme un petit compagnon pour lutter et pour vivre tous les jours, jusqu'à ce qu'on soit vieux ensemble, tout fragiles et tout blancs et qu'on n'ait plus qu'à se rappeler en fermant les yeux, l'un à côté de l'autre. . . . Et comme une vraie femme, en plus. Pour le bon et pour le mauvais, pour les scènes et pour les silences—quand on est arrivé à se connaître si bien, on n'a plus besoin de se parler.
> [Colombe, 314-15]

Timeless love:

> Orphée: Tu as posé ta tête contre moi et tu t'es endormie. Et, moi, je me suis senti devenir fort tout à coup, fort de tout le poids de ta tête. Il me semblait que nous étions couchés nus sur une grève et que ma tendresse était une mer montante qui recouvrait peu à peu nos deux corps étendus. . . . Comme s'il avait fallu notre lutte et notre nudité sur ce lit en désordre pour que nous devenions vraiment deux petits frères. [Eurydice, 342].

Love, then, for Anouilh is more than love: it becomes a very raison d'être. In the play from which the last lines were quoted, one of the key characters quotes Musset:

> Vincent: . . .Tous les hommes sont menteurs, inconstants, faux, bavards, hypocrites, orgueilleux ou lâches,—méprisables ou sensuels; toutes les femmes sont perfides, artificieuses, vaniteuses, curieuses ou dépravées; le monde n'est qu'un égout sans fond où les phoques les plus informes rampent et se tordent sur des montagnes de fanges. Mais il y a au monde une chose sâinte et sublime, c'est l'union de ces deux êtres si imparfaits et si affreux! [Eurydice, 313]

Anouilh's second theme is life—experience. This he opposes to love, irreconcilably.

> Le Général: . . . Il y a l'amour bien sûr. Et puis il y a la vie, son ennemi. . . . [Ardèle, 8]

This "life" to which our author has taken a dislike fills him with nothing but horror and disenchantment, like "un long déjeuner de familles, ennuyeux comme tous les déjeuners de familles, mais nécessaire." It implies a surrender which the HERO is incapable of making, and which he does not want to make. He does not take readily to compromise, to "le petit bonheur." When it comes down to it, what does this "petit bonheur" amount to?

> Le comte: . . . Et la vie est pleine de petites joies humbles pour chaque jour. . . . Nous sommes trop exigeants, tante Ardèle. La vie est faite de pièces de deux sous et il y en a une fortune pour ceux qui savent les amasser. Seulement, nous les méprisons. Nous attendons toujours que la vie nous règle avec un billet de mille. . . .
>
> Elle [Ardèle] répond avec assez de bon sens que lorsqu'on trouve un billet de mille, il ne faut pas le laisser filer. [Ardèle, 69]

Anouilh's Antigone is even more intransigent. She hesitates for a moment, but recovers in order to follow the path toward her inevitable fate.

> Créon: . . .Tu verras, ça deviendra une petite chose dure qu'on grignote, assis au soleil. Tu la prendras. . . . La vie c'est un enfant qui joue à vos pieds, un outil qu'on tient bien dans ses mains, un banc pour se reposer le soir devant sa maison. . . . La vie ce n'est peut—être tout de même que le bonheur. . . .
>
> Antigone: Quel sera-t-il mon bonheur? Quelle femme heureuse deviendra-t-elle la petite Antigone? Quelles pauvretés faudra-t-il qu'elle fasse elle aussi, jour par jour, pour arracher avec ses dents son petit lambeau de bonheur? Dites, à qui devra-t-elle mentir, à qui se vendre? Qui devra-t-elle laisser mourir en détournant le regard?
> [Antigone, 191]

Our HERO, therefore, rejects life; in psychoanalytic terms, he is regressive. He does not want to grow up. The future can never bring true happiness; certainly not happiness as conceived by the Unconscious in man. This happiness, incomprehensible to reason (and, alas, also to many critics), Pascal knew well enough when he described it thus:

> Tous les hommes recherchent d'être heureux; cela est sans exception; quelques différents moyens qu'ils emploient, ils tendent tous à ce but. Ce qui fait que les uns vont à la guerrs, et que les autres n'y vont pas, est ce même désir, qui est dans tous les deux, accompagné de différentes vues. La volonté ne fait jamais le moindre démarche que vers cet objet. C'est le motif de toutes les actions de tous les hommes, jusqu'à ceux qui vont se pendre.

"However different may be the means they employ, they all tend toward the same goal." The means which Anouilh employs is to allow free play to his Unconscious. There he finds, deep down, a dream which he exhibits to us, the shuddering and trembling of his inmost being. At all costs he wishes to preserve that dream, not to let it vanish, not to allow it to be dulled by life (experience). He holds fast to it, for it is his sole happiness, the only life that counts, the life of the Unconscious. What is the price of that happiness? Sometimes it is paid for with the life of his HERO.

> Eurydice: . . . Ne me regarde pas. Laisse-moi vivre. . .Dis, je t'en prie . . . J'ai tellement envie de vivre. . .
>
> Orphée: Comme ta mère et son amant, peut-être, avec des attendrissements, des sourires, des indulgences et puis de bons repas, après lesquels on fait l'amour et tout s'arrange. Ah! non. Je t'aime trop pour vivre.
>
> [Eurydice, 382-83]

Classical literature bequeathed to our author manifold examples of the death of the HERO. Antigone goes to her own immolation as to a rite.

> Antigone: Moi je veux tout, tout de suite,——et que ce soit entier,——ou alors je refuse! . . Je veux être sûre de tout aujourd'hui et que cela soit aussi beau que quand j'étais petite—ou mourrir. . . .
>
> Créon: Allez, commence, commence comme ton père!
>
> Antigone: . . . Comme mon père, oui! Nous sommes de ceux qui posent les questions jusqu'au bout. Jusqu'à ce qu'il ne reste vraiment plus le petite chance d'espoir à étrangler. . . .
>
> [Antigone, 193-94]

Death, then, is Anouilh's third theme. Death which is sweet rather than bitter; death which grows inevitably out of opposition to life. For it is life which seeks to destroy eternal youth, life which must be conquered if one is to preserve that ideal, those fantasies, which one bears within. That ideal has been nursed since infancy; it is the myth of the self which resides within us. It is the golden legend of youth. It must never see the light of day except in some disguise. Like a very Mother Goose, our Unconscious pervades and mingles with everything we experience. The Prince becomes a frog, and vice versa; Beauty sleeps for twenty years and then awakes, younger and more beautiful; love is eternal; Cinderella weds the son of the king. The wicked are punished; the good are rewarded; the HERO shakes off the appearance of a beast and emerges, resplendent, for he is "of noble race."

Whether it be into death or into the fantasy world of unreality, our author leads us far from the fields where the herds graze:

> Monsieur Henri [who personifies Death]: Mon cher, il y a deux races d'êtres. Une race nombreuse, féconde, heureuse, une grosse pâte à pétrir, qui mange son saucisson, fait ses enfants, pousse ses outils, compte ses sous, bon an mal an, malgré les épidémies et les guerres, jusqu'à la limite d'âge; des gens pour vivre, des gens pour tous les jours, des gens qu'on n'imagine pas morts. Et puis il y a les autres, les nobles, les héros. Ceux qu'on imagine très bien étendus, pâles, un trou rouge dans la tête, une minute triomphants avec une garde d'honneur. . .
>
> [Eurydice, 360]

Death remains, within the Unconscious, one persistent fantasy among others. Let it be noted that this "death" is not the true death of physical decomposition, but a state which is outside of life, yet a state in which beings continue their existence, for all sorts of fantasies find their home within the Unconscious of man. /11 The dead return; at times they experience resurrection (symbol of the re—birth of hope). The fantasies of the Unconscious are, like the plays of Anouilh in the titles of his collected works, both "black" and "rose." And Anouilh knows how to blend the two "colors" skillfully, and, to use another word he has used in his titles, "brilliantly."

Let us take as an example Le Voyageur sans bagages, an early play. A victim of amnesia during World War I is claimed by several different families. In one of them he re-discovers his true identity. But nothing about that former identity nor about that family pleases him. He rejects the family despite the most convincing proofs. Thus Gaston-Jacques renounces life:

> Valentine: Ecoute, Jacques, il faut pourtant que tu renonces à la merveilleuse simplicité de ta vie d'amnésique. Ecoute, Jacques, il faut pourtant que tu t'acceptes. Toute notre vie avec notre belle morale et notre chère liberté, cela consiste en fin de compte à nous accepter tels que nous sommes. . . . Ces dix-sept ans d'asile pendant lesquels tu t'es conservé si pur, c'est la durée exacte d'une adolescence, ta seconde adolescence qui prend fin aujourd'hui. Tu vas redevenir un homme, avec tout ce que cela comporte de taches, de ratures, et aussi de joies. Accepte-toi et accepte-moi, Jacques. . . . Et, que tu le veuilles ou non, il faudra que tu appartiennes à quelqu'un ou que tu retournes dans ton asile.
>
> Gaston: Eh bien, je retournai dans mon asile. . . . Allez-vous-en, maintenant. Il ne me reste pas le plus petit espoir: vous avez joué votre rôle.
>
> [Le Voyageur. . . , 267]

Gaston hurls a missile at his reflection in the mirror, thus "destroying" himself. The lights are lowered on the soul of Gaston-

Jacques for an instant; then a rose-colored persistent fantasy illumines the scene. A little boy who has lost his parents claims Gaston as his nephew! After reassuring himself that the little boy's relatives are really dead, Gaston agrees to leave with his new little uncle for England; that is, for a new life.

Herein lies the meaning of the pièces roses. To escape into an unreal world where one need never grow old, where one can keep in his soul the consoling dream, "Forever wilt thou love and she be fair." To re-discover the Sleeping Beauty, still more beautiful after her long sleep, for we (at once poets and spectators) have not grown any older either. To give Cinderella her Prince Charming, as did the author for Amanda in Léocadia (Time Remembered). To be re-born into a new life with the virgin who was the child's mother when he was very young, as we find in Rendez-vous de Senlis.

> Georges: Il n'y a qu'à vous regarder, d'ailleurs, pour deviner que vous êtes la petite fille d'une maison bien en ordre. D'une maison où il faisait clair et chaud le soir, où les domestiques étaient polis et les repas sans drames. Heureuse, radieuse, Isabelle. . . . Comme vous devez en avoir, des grand'mères heureuses se tenant à la queue leu leu par le pan de leur jupe derrière vous, jusqu'à la dernière qui vous tient la main et vous protège encore.
>
> Je vais vous dire quelque chose de drôle, je crois bien que j'ai été aussi amoureux de toutes vos grand'-mères. [Rendez-vous. . ., 165]

And so unfolds a whole world of delightful fantasies which the Unconscious can never abandon. The unconscious love of a young girl for her father is to be found satisfied in the marriage of Araminthe and M. Orlas in L'Ecole des Pères. Riches and nobility crown the humble Isabelle in L'Invitation au château (although twin heroes are necessary in order to accomplish it). Sometimes the author needs two plays (as in Ardèle and La Valse des toréadors) in order to achieve the resolution of a fantasy. The "aged heart of a young man," the General (Lieutenant Saint-Pé), who cannot forget the love of his youth, is transferred from Ardèle, where it (the aged heart) finds no point of issue, to La Valse des toréadors, in which his secretary, his alter ego, his unrecognized and unacknowledged son, carries off the virgin who has been lying fallow for SEVENTEEN years. And the pure young man of twenty acts under the inspiration of the General himself, who has advised him not to hesitate when he finds his ideal, but to act at once.

> Mlle. de Sainte-Euverte: Je l'aimais au premier instant, je vous l'ai dit, mais, ma pudeur de jeune fille et puis, j'avais tellement l'habitude de croire que l'amour n'était qu'une attente, quand il m'a demandé d'être à lui, j'ai voulu lui dire: 'Plus tard! Demain!' Vous savez ce qu'il m'a repondu? . . . . Il m'a repondu: Tout de suite! . . . .

Truly the reply of the Unconscious to the soul of Man is: At once! And so the General who has temprized too long retraces his steps —vicariously through his own son—in order to attain the loyal virgin. Here is Anouilh's third theme, the fantasy of death, resurrection, and re-birth.

* * * * * * * * *

On the day following the première of La Valse des toréadors (in Le Figaro for January 23, 1952), M. Anouilh undertook to write a first-night review of his own play:

> Voilà enfin un dramaturge qui comprend que le théâtre est, avant tout, un libre jeu d'esprit, que le vraisemblance, une intrigue soigneusement menée, des entrées et des sorties habilement agençées ne sont rien.
>
> . . .M. Jean Anouilh, un jeune homme qui promet beuacoup malgré son lourd passé, sans égaler ses maîtres [Pirandello and Giraudoux], s'avance gaillardement dans la voie qu'ils lui ont tracée, orientant tout particulièrement ses recherches dans les savoureux rapports de la farce et de la vérité qui semblent lui tenir à coeur.
>
> Rien n'est vraisemblable, en effet, dans cette aventure du général Saint Pé qui a attendu dix-sept ans, pour la perdre en dix minutes, Mlle. de Saint-Euverte qu'il aimait, et cependant, tout est vrai. La procédé vaudevillesque et caricatural . . . nous introduit. . .merveilleusement dans le domain cocasse et inquiétant des mauvais rêves. Un scénario de Mac Sennet ou de Feydeau, à travers la trame duquel des sentiments vrais, parfois tragiques, mais rendus inoffensifs et propres au jeu de l'esprit par la déformation caricaturale, nous sont offerts. A nous de jouer avec eux . . . et l'on rit, d'un bout à l'autre, même et surtout aux moments où l'on devrait pleurer.
>
> . . .[L]a majorité des critiques, d'autre part. n'ont pas décidé de jouer au même jeu. Que faire de vos billes de couleurs, si les bons élèves premiers en classes ont décidé, eux, de jouer au papa et à la maman? La récréation manque forcément d'entrain.

Would it be boasting, cher M. Anouilh, to say that in following the course of your works, I have laughed and cried at the right moments? And that, in submitting them to this analysis, I have "played the same game" as you have?

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NOTE: Source Notes for this paper will be found on page 16 (the last page) of this issue.

BOOK REVIEWS

Simon O. Lesser, Fiction and the Unconscious
With a Preface by Ernest Jones (Boston: Beacon Press, 1957)
Pp. xiii + 322, including Appendix and Index. $5.00

I find Fiction and the Unconscious an intriguing book because it manages to reconcile with no apparent strain or ill-humor the most up—to—date clichés from three usually conflicting areas of thought: the New Criticism, Freudianism, and middlebrow liberalism. No attempt at compromise (particularly between the guardians of literature and those of psychology) should be despised; and Mr. Lesser brings to his effort intelligence, tact and a lucid style. His book has even a certain originality arising from its fortunate juxtaposition of quite unoriginal ideas; and it should make those happy who would like to preserve the methods of literary analysis developed by the New Critics (Eliot, Richards, Tate, Brooks and Warren) without surrendering a faith in democracy or abandoning Freudian psychology, though such critics generally condemn all three.

From the New Critics, Mr. Lesser has learned to treat ambiguity as a virtue rather than a defect of fiction; and from the same sources, he derives a canon of rewardingly "over-determined" writers: Melville, Hawthorne, Kafka etc., much analyzed favorites of the New Pedagogues to whose work he returns once more. More importantly, however, he accepts, assumes without questioning, the orthodox rejection by such critics of what they call "extra-literary considerations," especially those of biography. "I have deliberately included little biographical information," Mr. Lesser writes, ". . . I assume that the meaning of any story can be communicated to a receptive reader who knows nothing of the creator not even his name." That the communication of such meanings is sometimes carried on by teachers, bootlegging to their students biographical information their critical presuppositions forbid them, Mr. Lesser has apparently never noticed.

He cannot afford to, indeed; for he is permitting himself to follow the recent drift (opposite to that by which the great early Freudian commentators were carried), which leads to a discussion of the work of art not in terms of its genesis but of its consumer. There has been much talk in recent times (by which Mr. Lesser, warier than usual, is not taken in) about confining criticism to the work itself, though the work exists only in a relationship with writer or reader. The meanings depend, therefore, either on the needs of the author: on what he has seen and is impelled to say, or on the needs of the audience: on what they have suffered and need to be told. Why different eras regard one or the other of these orders of meaning as more valid is a question for historians of taste; but surely there is no intrinsically superior case to be made for either.

Committed as he is to the anti-biographical position, Mr. Lesser looks for a theory of fiction that can be couched in terms of audience-satisfaction; and this he finds in that most battered of all New Critical positions, I. A. Richards' contention that literary works "represent conciliations of impulses which in most minds are still confused, inter-trammelled and conflicting." In Lesser's words this becomes a statement that "fiction endeavors to gratify as many of our longings as possible . . ." and to "reduce tension throughout the psychic apparatus, making the entire personality. . .'more coherent and continuous'." This does, indeed, as Lesser understates it "somewhat resemble I. A. Richards".

Perhaps Lesser feels his position differs from the earlier New Critical one in placing greater emphasis on unconscious elements in art; on the sense in which the artist projects and the audience responds to psychic conflicts of which neither is consciously aware. In his willingness to give the id its due, as well as in his theory of the nature and origin of unconscious impulses, Lesser puts himself outside the camp of most New Critics and squarely into the camp of Freud. But nowhere is he more under Freud's influence than in his insistence upon the second-best nature of art. "It is to make good some of the deficiencies of experience that people read fiction. . . a perfectly satisfied person would not feel any compelling need to read stories . . ." There is a note of competitiveness at least, perhaps of downright jealousy in Freud's comments on the artist, whom he thinks of as a rival performing less well though more traditionally the service which the psychoanalyst considers his own. Yet this unwillingness of Freud to recognize in literature not merely amateur therapy but a metabiological, a humane and irreplaceable satisfaction, dogs not only Mr. Lesser but most psychoanalytically oriented commentators on the arts.

"And in reading any great work of fiction . . ." Mr. Lesser insists, following once more the tradition, "consciously and unconsciously we satisfy emotional needs." Such formulations tend to underrate the cognitive function of art, to conceal the fact that "fiction" tells us a truth about existence unavailable to philosophy or science, the truth of mythos against that of logos. Neither as a Freudian nor as a right-minded liberal American can Mr. Lesser admit that there is a rival truth to that arrived at by the "scientific method." As a matter of fact, even Mr. Lesser's Freud is remade on the model of American science, defended not as a European humanist continuing the tradition of Goethe, (and more likely to depend on insight than statistics), but as the sort of white-coated Doctor who looks out at us over his test-tube from the ads for new detergents. "Historically it must not be forgotten that psychoanalysis derives from medicine. . ." Mr. Lesser quotes from one source, and "it has been possible to parallel many psychoanalytical phenomena in the laboratory," he repeats from another. Indeed, so elated is he by this last observation, that he ventures to add in his own name the hope that "resourceful investigators" might even determine "the soundness of some of my interpretations of specific stories"——with charts and stylographs and chemical analyses of the bloodstream, one imagines. Once more, it is the middlebrow American dream of dehumanizing the humanities,

making even literary criticism as "verifiable" as predictions in the physical sciences!

There is a kind of egalitarianism behind the utopian hope of reducing (or elevating, it is hard to know which is the proper word) everything to laboratory data; and, indeed, Mr. Lesser is as democratic as he is science-minded. The aristicratic pretensions of the New Critics embarrass him, not only their overt politics but even their bias in favor of difficult art, i. e., art available only to the highbrow few. His own study deals not with what is traditionally called "poetry" (formal literary art of great complexity) but with what he chooses to call "fiction", that is, any narrative or quasi—narrative form, including kitschy pot-boilers, the entertainments of mass culture, even dances, rituals and how-to-do-it books. Psychologically as well as democratically oriented, he is impatient with those who would define literary art in any hierarchical way. "We should not forget," he says, admonishing the highbrow pretenders, "a motion picture or musical comedy. . .may sometimes be the source of more valuable satisfactions, and that tragedies do not always provide it."

With the cold, cognitive precision of the greatest fictional art, he has small sympathy. "The work of artists as highly regarded as Kafka, Joyce and Flaubert," he tells us, "is marred by a tendency to judge human weaknesses too pitilessly." Whatever such an attitude has to do with truth or art, psychically it is dangerous "catering to our sense of guilt" and must be disavowed. But this is, of course, a moral, an "extra-literary" judgment of the sort Mr. Lesser, as a student of the New Criticism, has pledged himself to avoid. There is, however, no way out for him once he has defined "beauty", the aesthetic criterion, as that which creates "interpsychic harmony" in the reader, and has chosen further to define such harmony in psychoanalytic terms. Art is not a second-best way of coming to terms with our guilt and anguish in a second-best world; it is a first—best way to know that world, and whatever ignores this truth ends in confusion

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Arthur Wormhoudt, Hamlet's Mouse Trap
A Psychoanalytical Study of the Drama
(New York: Philosophical Library) $3.50

Professor Wormhoudt's recent study of Hamlet considers the play as "an object of systematic study. . .against a background of ideas concerning the nature of language and some of the special characteristics with which artists endow it." In a lengthy introduction the author generally discusses his line of inquiry, which, as Mr. Wormhoudt tells us, is indebted to the writings of Edmund Bergler, and then in a commentary on the play by acts gives his particular illustrations. An appendix then shows how

> Some of the more important ideas used in this study of Hamlet can be validated by an examination of literary form insofar as it is susceptible to quantification. The aspect of literary form with which we are concerned is that which makes use of the grouping of language elements into combinations of three, four, five and six of these units.

The author further states his purpose in this study in general as "to explore what Shakespeare has to offer in the way of strengthening the deeper defenses of the nervous system" and in the appendix in particular as "to reduce the complexities" of the five—layer structure of sublimation——to which, we are told, the five—act structure of Shakespeare's may correspond—to reduce this structure "to its simplest elements in the conduction currents which transmit nervous impulses."

Any notice of the author's intention in this book should be joined with an account of his method. Mr. Wormhoudt's discussion of language draws on some facts neglected, he feels, by current theories of language. Such evidence, moreover, may be of two types. On the one hand is the clinical evidence scientifically arranged, and on the other hand is the type of evidence "to be found in the language of great poets and artists." It is only with the second type of evidence that the writer is concerned. And then illustrating widely from the other plays, Mr. Wormhoudt reminds us of the peculiar nature of images of sight and smell, the problem of joining free images of sight with "the stream of sound," the abstract quality of language, and other aspects of language. He is much interested in the reasons of human beings for engaging in symbolic activity.

Yet when the reader is told that truth is being produced through words, as one point among these points of language interest, he begins to ask whether Mr. Wormhoudt may not one the one hand be oversimplifying his discussion and on the other be developing it along lines unwarranted by the evidence. It is, for example, misleading to assume any connection between a five—set layer of sublimation and Shakespeare's five-act structure when the process of division of the plays into acts was in reality less universal than the author supposes and sometimes an editor's rather than author's function. Actually, neither the first (1603) nor the second quarto (1604-5) of Hamlet is divided into acts, and the folio (1623) text of the play is divided only as far as II, ii. And the general knowledge of Shakespeare from which any special study of Hamlet or of any Shakespearean play should begin, is in this book deficient: the reader stops in unhappy amazement as he reads that Shakespeare was "hampered by writer's block":

> For the next seven or eight years [after The Tempest] until his death he was unable to produce anything that would bear his name——unless the real author of the plays died with The Tempest. And yet, supposing that the Stratford Shakespeare was the poet, at forty-five even he might well have expected to live another ten or twenty years and would hardly have needed so obvious a

swan song as The Tempest at this point in his life.

There seem to be several confusions in such thinking. We should note, for example, that, on the contrary, Shakespeare probably wrote with ease, and labored over only a few of his plays. This is not to say, of course, that his plays are not carefully planned and written, but, instead, to remark on the manner of his composition. There seems in the quoted passage to be some confusion also as to Shakespeare's identity. Thus as a general discussion of Shakespeare and Hamlet, Mr. Wormhoudt's book is unsatisfying; as a specialized psychoanalytical study it is unsound to the extent that it neglects and even misrepresents some of the known practices of Shakespeare's craft.

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OTHER BOOKS RECEIVED

** Brief comments under certain of these books does not preclude fuller reviews in later issues.

James A. McClintock and Paul C. Obler — The Ages of Man: Psychological Explorations in Literature. Copyright as to original material by the editors; published in mimeographed form at Drew University, Madison, N. J., 1957. Pp. 619. Not offered for sale in its present form.

[While we shall most certainly have more to say about this work as a whole, and particularly about certain portions of it, a few salient facts may be noted here. "This text," writes Professor Obler, "is now being used in a psychology course here at Drew University, given by Professor James McClintock. The course, which has been given for some six years now, is called 'Psychology through Literature.' Both Professor McClintock and I felt the need for a text which would present short stories, poems, and occasional excerpts from longer works which would challenge the students to analyze them both in terms of their intrinsic literary merit and as psychological documents raising problems particularly associated with childhood, adolescence, maturity, and old age—the 'ages of man.' In addition, we wanted a text which would awaken the student to the problems of the relationship between literature and psychology."

Part I of the book deals with "Psychology and Literary Criticism" and opens with a most provocative essay by Dr. Obler, followed by a selection of papers by Gardner Murphy, Gordon Allport, Sigmund Freud, Thomas Mann, Edmund Bergler, Lionel Trilling, I. A. Richards, C. G. Jung, and Kenneth Burke. Part II opens with an introduction on "The Four Ages of Man: The Task Defined." Then follows a series of selections from literary sources covering a wide range—Rolke, O'Casey, Saroyan, Joyce, O'Connor, Dostoevsky, Mark Schorer, Koestler, G. M. Hopkins, Trilling, Countee Cullen, Katherine Mansfield, Willa Cather, Hawthorne, Sherwood Anderson, Allan Seager, Jules Romains, Henry James, Henry Read, Browning, Melville, Erskine Cauldwell, Edith Sitwell, Marianne Moore, John Masefield, T. S. Eliot, Galsworthy, Daudet, and Tolstoi. At various points in this section, critical comments with psychodynamic orientation are included in toto. Thus, the Editors comment on Joyce's "Araby;" Mark Kanzer and Robert Durer each have notes on Dostoevsky's "The Peasant Marey," and Simon Lesser's chapter on "My Kinsman, Major Molineux" and "I Want to Know Why" is included in full. The first part of the text is followed by a Selected Bibliography on psychology and literary criticism; the second by a set of questions of the literary selections.]

Edward Podolsky, ed. — The Neuroses and Their Treatment. New York: Philosophical Library, no date. Pp. 555 + xiv (no index). $10.00.

[Two copies received. Why? The work contains no "literature."]

E. M. Butler — Heinrich Heine. A Biography. New York: Philosophical Library (but printed in Great Britain), 1957. Pp. 291+ xii (with index). $6.00.

[The author, Emeritus Professor of German in the University of Cambridge, is the author of such works as The Myth of the Magus and Ritual Magic. She acknowledges aid from "conversations with Professor William Rose, whose enlightened scepticism where tradition is concerned has been salutary and whose book, Heinrich Heine. Two Studies of his Thought and Feeling, he also kindly permitted me to read in proof." Yet her own work fails to reveal any deep psychological insights.]

* NOTE: The review of Lucas's Literature and Psychology and the new edition of Praz's The Romantic Agony, promised for this issue, has, by reason of exigency of space, been deferred to a later issue.

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ticle was written before Dr. Moore's death. There is an introductory note in the nature of an obituary, a marked contrast to John Ciardi's slapdash contribution to Saturday Review for October 12, 1957.]

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Dr. Erdman refers in a footnote to:

Charles Graham Cotter, "An interpretation of the Chief Symbolic Patterns in the Poetry of Robert Browning, 1833-1870," unpublished dissertation, University of Toronto, 1952.

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* Note, per contra, that a listing of "Requirements for Admission to Graduate Programs in Psychology" in over 140 American universities (Amer. Psychologist, 12, 10 [Oct., 1957], 627—630) shows only one university with a requirement of any credits in English.

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* A reader has furnished data on this publication. L'Evolution psychiatrique is a review published by a group of the same name founded in 1924. The journal was founded in 1929, was suspended during the War, and has regularly appeared quarterly since 1947. The purpose of the group and its publication has been "de rechercher autant que possible une synthèse de la psychiatrie clinique et de la Psychanalyse dans tous les aspects théoriques et pratiques de la psychiatrie et de la psychothérapie." [From the 1957 prospectus.]

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Professor Beebe's rich "Modern Fiction Newsletter" turns up some valuable nuggets: ". . .a study of The Turn of the Screw discovered among the papers of the late Henry C. Goddard which, acoording to a prefatory note by Leon Edel, is a pre-Kenton, pre-Wilson Freudian interpretation of the celebrated story." Ibid., p. 364. [Refers to the June, 1957, Issue of Nineteenth-Century Fiction, deveoted to Henry James.]

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